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**G. Schirmer's Editions
of
Oratorios and Cantatas**

THE HOLY CITY

An Oratorio

For Full Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli,
with Piano Accompaniment

by

A. R. GAUL

G. Schirmer, Inc.
New York



1

THE HOLY CITY.

THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio, "The Last Judgment."

The first part of the "The Holy City" was suggested by the passages of scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely scriptural.

PART I.

CONTEMPLATION.

No. 1.—INTRODUCTION (INSTRUMENTAL).

No. 2.—CHORUS.

No shadows yonder?
All light and song!
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng?"

SOLO.—*Tenor.*

No weeping yonder!
All fled away!
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

QUARTET (UNACCOMPANIED).

No partings yonder!
Time and space never
Again shall sunder.
Hearts cannot sever:
Dearer and fonder,
Hands clasp for ever.

CHORUS.

None wanting yonder!
Bought by the Lamb,
All gathered under
The ever-green palm;
Loud as night's thunder
Ascends the glad psalm.

Bonar.

No. 3.—AIR.—*Tenor.*

My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God?

My tears have been my meat day and night, while they daily say unto me, Where is now thy God? *Ps. xlvi. 2, 3.*

O bring Thou me out of my trouble.

Ps. xxv. 17.

No. 4.—TRIO (UNACCOMPANIED).

Soprano, Mezzo-Soprano, and Contralto.

It shall come to pass that at eventide it shall be light. *Zech. xiv. 7.*

And sorrow and sighing shall be no more.

Isa. xxxv. 10.

For the former things have passed away

Rev. xxi. 4.

No. 5.—CHORUS.

They that sow in tears shall reap in joy : he that now goeth weeping shall come again rejoicing.
Ps. cxxvi. 6, 7.

For God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.

For God sent not His Son into the world to condemn the world ; but that the world, through Him, might be saved.

St. John iii. 16, 17.
God is love. *I. John iv. 8.*

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard, neither have entered into the heart of man the things which God hath prepared for them that love Him.
I. Cor. ii. 9.

For He hath prepared for them a city, whose builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the people of God.

Therefore fear lest any come short of it.
Heb. iv. 9, 1.

No. 7.—CHORUS.

Treble and Alto Voices.

For thee, O dear, dear country,
Mine eyes their vigils keep ;
For very love, beholding
Thy happy name, they weep.
The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love and life and rest.

Tenor and Bass Voices.

O one, O only mansion !
O Paradise of joy !
Where tears are ever banished,
And smiles have no alloy ;
The Lamb is all thy splendour,
The Crucified thy praise,
His laud and benediction
Thy ransomed people raise.

Full Choir.

With jasper glow thy bulwarks,
Thy streets with emeralds blaze,
The sardius and the topaz
Unite in thee their rays ;
Thine ageless walls are bonded
With amethyst unpriced ;
The saints build up its fabric,
And the corner-stone is Christ.

Neale.

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.
Matt. vi. 13.
I have looked for Thee, that I might behold
and glory. *Ps. lxiii. 3.*

PART II.

ADORATION.

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new heavens and a new earth ; and the former shall not be remembered nor come into mind. But be ye glad and rejoice for ever in that which I create : for, behold, I create Jerusalem a rejoicing, and her people a joy.

Isa. lxv. 17, 18.

And I saw a new heaven and a new earth : for the first heaven and earth were passed away. And I saw the *Holy City*, New Jerusalem.
Rev. xxi. 1, 2.

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven saying, Behold the tabernacle of God is with men, and He will dwell with them, and they shall be His people, and God shall be with them, and be their God. And God shall wipe away all tears from their eyes ; and there shall be no more death, neither sorrow, nor crying, nor any more pain ; for the former things have passed away.
Rev. xxi. 3, 4.

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne, high and lifted up, and His train filled the temple. Above it stood the Seraphim, and one cried unto another, and said, Holy, holy, holy is the Lord of Hosts.

Isa. vi. 1, 2, 3.

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth be glad ! let the sea make a noise, and all that therein is !

Ps. xcvi. 11

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and forgivenesses.

Dan. ix. 9.

For like as a father pitieth his children, even so is the Lord merciful to them that fear Him.

Ps. ciii. 13.

No. 12A.—AIR.—*Contralto.*

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

Matt. xxv. 34.

For it is your Father's good pleasure to give you the kingdom.

Luke. xii. 32.

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold : but the Lord tryeth the hearts.

Prov. xvii. 3.

No. 13.—AIR.—*Soprano.*

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb ; therefore are they before the throne of God, and serve Him day and night in His temple.

Rev. vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

Dan. xii. 3.

No. 14.—DUET.—*Soprano and Contralto.*

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them. *Rev.* vii. 16, 15.

No. 15.—QUARTET AND CHORUS.

Treble and Contralto Voices.

List ! the Cherubic host in thousand choirs Touch their immortal harps of golden wires, With those just spirits who wear victorious palms

Singing everlastinglly devout and holy psalms.

Milton.

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps ; and they sung as it were a new song before the throne ; and no man could learn that song but they which were redeemed.

Rev. xiv. 2, 3.

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty ; just and true are Thy ways, Thou King of Saints !

Rev. xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts !

Te Deum.

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

Ps. xc. 2.

Alleluia ! Amen.

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The Holy City.

1

Part I. Contemplation.

Nº 1. Introduction.

A. R. GAUL.

Largo religioso. ($\text{d} = 40$)

Piano.

Piano.

Largo religioso. ($\text{d} = 40$)

A Più mosso. ($\text{d} = 63$)^{*}

cresc.

dim.

f Hns.

*) A Dotted Minim to be a little faster than a Minim in $\frac{2}{4}$ time.

x 10696 r The text of this work may be had separately.

The musical score consists of six staves of music for orchestra.
 - The top staff features woodwind entries with dynamic markings like *p*, *cresc.*, and *f*.
 - The second staff includes a prominent bassoon part with *f* dynamics.
 - The third staff features flute (*Fl.*) and oboe (*Ob.*) parts, with the flute playing eighth-note patterns.
 - The fourth staff shows woodwind entries with *cresc.* and *B* markings.
 - The fifth staff includes a bassoon entry with *f* dynamics.
 - The sixth staff concludes with a dynamic marking of *dim.*
 - The bottom staff begins with a piano dynamic (*p*), followed by a forte dynamic (*f*) with a trumpet (*Tpts.*) entry, and ends with a pianissimo dynamic (*pp*).

C *Tempo II.*
p *cresc. f*
dim. *cresc. f*
dim. *p*
rall. *Hus.* *pp con sordini.*
morendo.
rit.

Nº 2. "No shadows yonder."
Chorus, Tenor Solo and Quartet.

Andante con moto. ($\text{♩} = 88$.)

Organ.

The musical score consists of six staves. The first staff is for the Organ, starting with a dynamic *p*. The second staff continues the organ part. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff is for the Tenor Solo, starting with *p*, followed by *rall.* and *a tempo.* The sixth staff is for the Bass, starting with *p*, followed by *f* and *mf*.

SOPRANO.

p No shadows yon - der! All light and song! Each day I won - der And
 ALTO.

TENOR.

f No shadows yon - der! All light and song! Each day I won - der And
 BASS.

The musical score consists of four staves. The soprano staff starts with *p*, followed by *f* and *mf*. The alto staff starts with *p*, followed by *f* and *mf*. The tenor staff starts with *p*, followed by *f* and *mf*. The bass staff starts with *p*, followed by *f* and *mf*.

p *mf*

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p*

A

pizz.

Tenor Solo.

No weep-ing yon - der! All fled a - way!

While here I wan - der Each wea - y day, —

ad lib. *rall.*

And sigh as I pon - der My long, long stay.

ad lib. *rall.*

Quartet.

No partings yon - der! Time and space nev - er A - gain shall sun - der,-

No partings yon - der! Time and space nev - er A - gain shall sun - der,-

Unaccompanied

rit.

Hearts can-not sev - er: Dear - er and fond - er Hands clasp for ev - er.

rit.

Hearts can-not sev - er: Dear - er and fond - er Hands clasp for ev - er.

rit.

Hearts can-not sev - er: Dear - er and fond - er Hands clasp for ev - er.

rit.

B Chorus.

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

B

All ga-ther'd un - der The ev - er-green palm —

All ga-ther'd un - der The ev - er-green palm —

Loud as night's thun - der As-cends the glad psalm.

Loud as night's thun - der As-cends the glad psalm.

ff *rall.* *C*

ff *rall.*

ff *rall.* *a tempo.*

ff *rall.* *mf legato.*

Rd. *

p *cresc.* *rall.* *dim.* *p*

Nº 3. "My soul is athirst for God."

(Air, Tenor.)

Andantino religioso. (♩ = 76.)

Voice.

Piano.

My soul is a-thirst for God, yea, e'en for the liv-ing
God, When shall I come, come to appear be- fore the pres-ence of
God?

A

My tears have been my meat day and
a tempo.

R&D. *

Più mosso.

night, My tears have been my meat day and night, While they
have been my meat day and night.

dai - ly say un - to me, where, where is now thy God? while they

dai - ly say un - to me, where is now thy God,

where is now thy God, where thy God? My soul is a-thirst for

rit. Tempo I.

rit.

rit.

mf

mf

B

God, my soul is a-thirst for God; O bring me

out, out of my troub-le. O bring thou

dim. C

me out of my troub - le, my troub - le,

Rit. ♫

rit. a tempo.

My soul is a-thirst for God, yea, een for the liv - ing

rit. u tempo.

God; When — shall I come, come — to ap-pear be - fore the

rit.

pres - ence, the pres - ence of God? a tempo. rit.

rit.

No. 4. "At eventide it shall be light."

11

*Trio (Unaccompanied.)*Allegretto con moto. ($\bullet = 84$)

Soprano I. *mf*
It shall come to pass that at e - ven-tide it

Soprano II. *mf*
It shall come to pass that at e - ven-tide it

Contralto. *mf*
It shall come to pass that at e - ven-tide it

shall be light, and sor - row and sigh - ing,
shall be light, and sor - - row and sigh - ing,
shall be light, and sor - row and sigh - ing,

sor - row and sigh - ing shall be no more, shall be no more, shall
sor - row and sigh - ing shall be no more, shall be no more, shall
sor - row and sigh - ing shall be no more, shall be no more, shall

be no more, sor - row and sigh - ing shall be no more, shall
be no more, sor - row and sigh - ing shall be no more, shall
be no more, sor - row and sigh - ing shall be no more, shall

be no more, shall be no more, sor - row and sigh - ing shall
be no more, shall be no more, sor - row and sigh - ing shall
be no more, shall be no more, sor - row and sigh - ing shall

be no more,
be no more,
the
be no more; for the former things have pass'd a-way, have
the former things have pass'd a-way, have
former things have pass'd a-way, pass'd a-way, have
pass'd a-way, the former things have
pass'd a-way, the former things have pass'd a-way, have
pass'd a-way, the former things have pass'd a-way, have
pass'd a-way, have pass'd a-way, a-way. It shall come to
dim. *rall.* *mf*
pass'd a-way, have pass'd a-way, a-way. It shall come to
dim. *rall.* *mf*
pass'd a-way, have pass'd a-way, a-way. It shall come to
dim. *rall.* *mf*
pass that at even-tide it shall be light, it shall, it shall be light.
pass that at even-tide it shall be light, it shall, it shall be light.
pass that at even-tide it shall be light, it shall, it shall be light.

Nº 5. "They that sow in tears!"

Allegretto pastorale.

Chorus.

mf

Soprano. They that sow in tears shall reap in joy, shall reap in joy, — they that

Alto.

Tenor.

Bass.

Bassoon Allegretto pastorale. (♩ = 72.)

Piano. Two beats to a bar. *mf*.

sow in tears shall reap, shall reap in joy, shall reap in
 They that sow in tears shall reap in joy, shall reap in
 They that sow in tears shall reap in joy, shall reap in joy, shall reap
 They that sow in tears shall reap in joy, shall reap in joy, shall reap
 joy, in joy, shall reap in joy, in joy, shall reap in
 — shall reap in joy, shall reap, — shall reap in joy, shall reap
 shall reap in joy, in

A *p*

joy, shall reap in joy, shall reap in
shall reap in joy, shall reap in joy, shall reap,
A joy,

joy, in joy, shall reap in joy, in joy, shall reap in
shall reap in joy, shall reap, shall reap in joy, shall reap,
shall reap in joy, in

joy, shall reap in joy, shall reap in
shall reap in joy, shall reap in joy, shall reap in
joy,

B *dim.*

joy, shall reap in joy: he _____ that now go-eth

dim.

joy, shall reap in joy: he _____

dim.

B

dim.

p

weep - ing, he that now go - eth weep - ing shall

— that now go - eth weep - ing, he that now go - eth

cresc.

f

dim.

C

come a - gain re - joic - ing, re - joic - ing, *p*

cresc.

f

dim.

he

weep - ing, shall come a - gain re - joic - ing,

cresc.

f

dim.

C

p

that now go - eth weep - ing, he that now go - eth

p.

he that now go - eth weep - ing,

cresc.

weep - ing shall come a - gain re - joic - ing,

cresc.

shall come a - gain re -

he that now go - eth weep - ing, weep - ing,

cresc.

shall come re - joic - ing,

joic - ing, re - joic -

f.

D
mf

They that sow in tears shall reap in joy, shall reap in

*dim.**dim.*

D

mf

joy, — they that sow in tears shall reap, shall reap in

They that sow in tears shall reap in

They that sow in tears shall reap in joy, shall reap in

They that sow in tears shall reap in

mf

joy, shall reap in joy, in joy, shall reap in joy, in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

p

joy, shall reap in joy, shall reap in
p joy, shall reap in joy, shall reap in
 joy, shall reap, shall reap in joy, shall reap in
p joy, in joy, shall reap in joy, shall reap in
 joy, shall reap in joy, shall reap in joy.

rall. *dim.* | e

joy, shall reap in joy, shall reap in joy.
rall. *dim.* | e

joy, shall reap in joy, shall reap in joy.
rall. *dm.* | e

rall. *dim.* | e

*) (*Unaccompanied.*)

A musical score for a four-part choir (SATB) in common time and G major. The vocal parts are arranged as follows: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "For God so lov-ed the world, so lov-ed the world, that He gave His Son; for all have sinned and fallen short of the glory of God, but the gift of God is eternal life through Jesus Christ our Lord." The music features melodic lines for each part, with dynamic markings like 'mf' (mezzo-forte) and 'p' (pianissimo). The bass part includes harmonic bass notes.

*) A Crotchet in this movement to be a little slower than a Dotted Crotchet in the previous movement.

dim.

f

life, ev - er - last - ing life, ev - er - last - ing life. For

dim.

*f*life, ev - er - last - ing life, dim. ev - er - last - ing life. *f*

life, ev - er - last - ing life, ev - er - last - ing life. For

dim.

f

life, ev - er - last - ing life,

dim.

f

God sent not His Son — in - to the world to con-demn the world, to con-

> *p*

God sent not His Son — in - to the world to con-demn the world, to con-

> *p**p**cresc.**ff*

demn the world; but that the world thro' Him might be say - ed,

*cresc.**ff*

say - ed,

demn the world; but that the world thro' Him might be say - ed,

*cresc.**ff*

say - ed,

dim.

that the world thro' Him might be say - ed, but that the
 that the world thro' Him might be say - ed, that the world, that the
 dim. but that the

world - thro' Him might be say - ed, that the world thro'
 world - thro' Him might be say - ed, that the world thro'
 world - thro' Him might be say - ed, that the world thro'
 world - thro' Him might be say - ed,

dim. p pp
 Him might be say - ed. God is love, is love.
 dim. p pp
 Him might be say - ed. God is love, is love.
 dim. p pp
 Him might be say - ed. God is love, God is love, is love.

Nº 6. "Eye hath not seen."

*Air (*Contralto.*)

Voice. Largo religioso. ($\text{♩} = 40.$) Andantino religioso ($\text{♩} = 60.$)

Piano. Reeds. rull. Eye hath not

seen, ear hath not heard, nei-ther have en- terd in - to the heart of

man the things which God, which God hath pre - pard for them that

love Him, for them that love Him; the things which God hath pre -

*) An arrangement of this Air in the key of B♭ (Original) will be found at the end of this work.

C Più mosso. ($\text{♩} = 88$)

pard, pre - pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rall.

D Tempo I.

build-er and Mak - er is God. Eye hath not seen,

rall.

hath _ not seen the things pre-pard for them that love Him.

E Tempo II.

There re - main - eth, there - fore, a rest for the

peo-ple, the peo-ple of God; there - fore, fear, — there - fore,

Xad.

*

fear, — lest an - y come short of it. there - fore,

fear, — there-fore, fear, — lest an - y come short of
 rit. F Tempo I.
 it, lest an - y come short, come short of it. Eye hath not
 seen, ear hath not heard, nei - ther have en - tered
 in - to the heart of man the things which God hath pre -
 pard, pre - pard for them that love Him.

rit.
 rall.
 rall.
 pp.

Nº 7. "For thee, O dear, dear country."
Chorus.

Tempo moderato. (♩ = 100.)

Piano.

SOPRANO I. II.
mf grazioso.

For thee, O dear, dear coun-try, Mine eyes their vigils
 ALTO. *mf*

rit. Mine eyes their vigils
mf grazioso.

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The
 keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The
 mention of thy glo-ry Is unc-tion to the breast, And med'-cine in
 mention of thy glo-ry Is unc-tion to the breast, And med'-cine in

TENOR I. II.

sick - ness, And love, and life, and rest. O one, O on - ly
BASS.

sick - ness, And love, and life, and rest.

rall. Horns.

f (An octave lower.)

mansion! O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And
O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

p

mf

smiles have no al - loy; The Lamb is all thy splendor; The Cru-ci-fied thy
smiles have no al - loy; The Lamb is all thy splendor; The Cru-ci-fied thy

mf

cresc.

f rall.

praise, His laud and ben-e - dic - tion Thy ran - sonid peo - ple raise.
mf *cresc.* *f* *mf* *rall.*

praise, His laud and ben-e - dic - tion Thy ran - sonid peo - ple raise.

mf *cresc.* *f* *rall.*

SOPRANO.

With jas - per glow thy bul-warks, Thy streets with em' - ralds

ALTO.

TENOR.

With jas - per glow thy bul-warks, Thy streets with em' - ralds

BASS.

blaze; The sar-dius and the to - paz U - nite in - thee their

blaze; The sar-dius and the to - paz U - nite in - thee their

rays; Thine age - less walls are bond - ed With am - e - thyst un -

rays; Thine age - less walls are bond - ed With am - e - thyst un -

priced; The Saints build up its fab - ric. And the cor - ner - stone is
rit. *ff*

priced; The Saints build up its fab - ric. And the cor - ner - stone is
rit. *ff*

G *a tempo.* *rall.*

Christ.

a tempo. *rall.*

Christ.

G *a tempo.* *rall.*

Attacca N° 8.

Nº 8. "Thine is the kingdom."

Chorus.

II Allegro vivace.

Soprano. Thine is—the king-dom for ev—er and ev—er,

Alto. Thine is—the king-dom for ev—er and ev—er,

Tenor. Thine is—the king-dom for ev—er and ev—er,

Bass. Thine, Thine is—the kingdom for ev—er and ev—er,

H Allegro vivace. (♩ = 120.)

Piano.

Iff

Thine is—the king-dom for ev—er and ev—er, Thine, O Thine, Thine, O

Thine is—the king-dom for ev—er and ev—er, Thine, O

Thine, Thine is—the king-dom for ev—er, Thine, Thine, O

Lord, is the king-dom for ev—er, Thine, O Lord, is the

Lord, is the king-dom for ev—er, Thine, O Lord, is the

for ev—er,

J

king - dom for ev - er.

king - dom for ev - er.

I have look - ed for Thee that I

I have look - ed for Thee, that I

might be-hold Thy pow'r and glo - ry, I have look - ed for Thee, have

might be-hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and

look - ed for Thee, for Thee, for

I have look - ed for Thee that I might be-hold Thy pow'r and
 glo - ry, have look - ed for Thee, have look - ed for
 Thee, have look - ed for Thee, have look - ed for

I have look - ed for Thee, that I might behold Thy pow'r and
 glo - ry, have look - ed for Thee, that I might be -
 Thee, have look - ed for Thee, that I might be -

K *ff*
 glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - ry,
 hold *ff*
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,

K *ff*

I have look - ed for Thee, I have look - ed for
I have look - ed for Thee, I have look - ed for
I have look - ed for Thee, I have look - ed for
for Thee,

Thee, I have look - ed for thee, have look - - ed for
Thee, I have look - ed for thee, That I might be-hold Thy pow'r and
Thee,
I have look - ed for Thee, that I might be-hold Thy pow'r and

L Thee, that I might be - hold, that I might be - hold,
glo - ry, I might be - hold, I might be -
Thy pow'r and glo - ry, Thy pow'r and
glo - ry, I might be - hold, I might be -

L

that I might be - hold_ Thy pow'r, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, ***ff***
 glo-ry, Thy pow'r and glo-ry, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, Thy pow'r,
ff

M

pow'r and glo-ry: Thine, Thine is_ the_ king-dom for ev - er_ and_

pow'r and glo-ry: Thine, Thine is the king-dom for ev - er and

M

ev - er, Thine is_ the_ king-dom for ev - er_ and ev - er,

ev - er, Thine is the king-dom for ev - er and ev - er,

ev - er, and ev - er, Thine,

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the
 Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

king-dom for ev - er, I have look-ed for Thee, I have look-ed for
 king-dom for ev - er, I have look-ed for Thee, I have look-ed for

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy
 Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

N

Part II.

Nº 9. "Adoration!"

Allegretto con moto. ($\text{♩} = 112$)

Piano.

Sheet music for piano, page 38, featuring six staves of musical notation. The music is in common time, with a key signature of four sharps. The notation includes various note heads, rests, and dynamic markings like "L.H." and "R.H.". Pedal points are indicated by asterisks (*).

Measure 1: Treble clef, 4 sharps, common time. Bass clef. Measures 1-2: R.H. chords, L.H. sustained notes. Measure 3: R.H. eighth-note patterns, L.H. sustained notes. Measure 4: R.H. eighth-note patterns, L.H. sustained notes. Measure 5: R.H. eighth-note patterns, L.H. sustained notes. Measure 6: R.H. eighth-note patterns, L.H. sustained notes.

Measure 7: Treble clef, 4 sharps, common time. Bass clef. Measures 7-8: R.H. eighth-note patterns, L.H. sustained notes. Measure 9: R.H. eighth-note patterns, L.H. sustained notes. Measure 10: R.H. eighth-note patterns, L.H. sustained notes. Measure 11: R.H. eighth-note patterns, L.H. sustained notes. Measure 12: R.H. eighth-note patterns, L.H. sustained notes.

Measure 13: Treble clef, 4 sharps, common time. Bass clef. Measures 13-14: R.H. eighth-note patterns, L.H. sustained notes. Measure 15: R.H. eighth-note patterns, L.H. sustained notes. Measure 16: R.H. eighth-note patterns, L.H. sustained notes. Measure 17: R.H. eighth-note patterns, L.H. sustained notes. Measure 18: R.H. eighth-note patterns, L.H. sustained notes.

Measure 19: Treble clef, 4 sharps, common time. Bass clef. Measures 19-20: R.H. eighth-note patterns, L.H. sustained notes. Measure 21: R.H. eighth-note patterns, L.H. sustained notes. Measure 22: R.H. eighth-note patterns, L.H. sustained notes. Measure 23: R.H. eighth-note patterns, L.H. sustained notes. Measure 24: R.H. eighth-note patterns, L.H. sustained notes.

Measure 25: Treble clef, 4 sharps, common time. Bass clef. Measures 25-26: R.H. eighth-note patterns, L.H. sustained notes. Measure 27: R.H. eighth-note patterns, L.H. sustained notes. Measure 28: R.H. eighth-note patterns, L.H. sustained notes. Measure 29: R.H. eighth-note patterns, L.H. sustained notes. Measure 30: R.H. eighth-note patterns, L.H. sustained notes.

Measure 31: Treble clef, 4 sharps, common time. Bass clef. Measures 31-32: R.H. eighth-note patterns, L.H. sustained notes. Measure 33: R.H. eighth-note patterns, L.H. sustained notes. Measure 34: R.H. eighth-note patterns, L.H. sustained notes. Measure 35: R.H. eighth-note patterns, L.H. sustained notes. Measure 36: R.H. eighth-note patterns, L.H. sustained notes.

Measure 37: Treble clef, 4 sharps, common time. Bass clef. Measures 37-38: R.H. eighth-note patterns, L.H. sustained notes. Measure 39: R.H. eighth-note patterns, L.H. sustained notes. Measure 40: R.H. eighth-note patterns, L.H. sustained notes. Measure 41: R.H. eighth-note patterns, L.H. sustained notes. Measure 42: R.H. eighth-note patterns, L.H. sustained notes.

Measure 43: Treble clef, 4 sharps, common time. Bass clef. Measures 43-44: R.H. eighth-note patterns, L.H. sustained notes. Measure 45: R.H. eighth-note patterns, L.H. sustained notes. Measure 46: R.H. eighth-note patterns, L.H. sustained notes. Measure 47: R.H. eighth-note patterns, L.H. sustained notes. Measure 48: R.H. eighth-note patterns, L.H. sustained notes.

Measure 49: Treble clef, 4 sharps, common time. Bass clef. Measures 49-50: R.H. eighth-note patterns, L.H. sustained notes. Measure 51: R.H. eighth-note patterns, L.H. sustained notes. Measure 52: R.H. eighth-note patterns, L.H. sustained notes. Measure 53: R.H. eighth-note patterns, L.H. sustained notes. Measure 54: R.H. eighth-note patterns, L.H. sustained notes.

Measure 55: Treble clef, 4 sharps, common time. Bass clef. Measures 55-56: R.H. eighth-note patterns, L.H. sustained notes. Measure 57: R.H. eighth-note patterns, L.H. sustained notes. Measure 58: R.H. eighth-note patterns, L.H. sustained notes. Measure 59: R.H. eighth-note patterns, L.H. sustained notes. Measure 60: R.H. eighth-note patterns, L.H. sustained notes.

Rec.

rit.

a tempo.

E

Rec.

Rec.

Rec.

Rec.

Rec.

F

rit.

a tempo.

p

tr.

a tempo.

tr.

pp

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Nº 10. A New Heaven and a New Earth.

*Solo (Bass) and Choral Sanctus. *)*

Voice. *ad lib.*

Thus saith the Lord, Be - hold I cre - ate new heav'ns and a new earth,

Piano. *Trump.*

Larghetto. ($\text{♩} = 58$)

and the for - mer shall not, — shall not be re-mem - ber'd, the
the for - mer

for - mer shall not, — shall not be re-mem - ber'd nor come in - to mind, nor
the for - mer

come in - to mind, the for - mer shall not come in - to mind. But be ye

A rit. *a tempo f*

rit.

*) The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir

glad and re-joice for ev - er in that which I cre - ate: for, be -

hold, I create, be - hold, I create Je - ru-sa-lem a re-joicing, and her

peo-ple a joy, Je - ru-sa-lem a re-joicing, and her peo-ple a joy.

C And I

saw a new heav'n and a new earth, for the first heav'n and earth were pass'd a-

rit. **D ad lib.**

way, were pass'd a - way, and I saw the Ho-ly-

rit. **ad lib.**

Chorus.SOPRANO. *Slowly.*ALTO. *Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:*TENOR. *Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:*

Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

Tutti.

Cit - y, new Je - ru - sa - lem.

Slowly. (♩=40)

Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

Tempo I.

Solo.

rit. *a tempo.*

And I heard a great voice out of Heav'n say-ing, Be-

*a tempo.*rit. *f*

rit.

A little slower.

hold the tab-er-na - cle of God is with men, and He will dwell with them and

rit. *A little slower.*

they shall be His peo - ple, and God shall be with them, and be their God.

rit.

F Faster. ($\text{♩} = 62$)

And God shall wipe a - way all tears from their eyes, and there shall be

mf

no more death, neither sorrow, nor cry-ing, nor an-y more pain, nor

Chorus.
G Slowly.

SOPRANO.

pp

Ho - ly, Ho - ly,

ALTO.

pp Ho - ly, Ho - ly,

TENOR.

pp Ho - ly, Ho - ly,

Tutti.

an-y more pain, for the for - mer things have pass'd a - way.

G Slowly. (♩ = 40.)

rit.

rit.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

rit.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

rit.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

Solo.

I

Tempo I.

saw also the Lord, sitting up-on a Throne,

high and lift-ed up, and His train fill-ed the Tem - ple.

H *a tempo.*
A - bove it stood the Ser a - phim, and

a tempo.
rall. P cresc.
one cried un - to an - oth - er and said:

riten.
* Rall. * Rall. * Rall. * Rall.

Basses and Tenors of Chorus to sing in unison with Solo Bass.

Slowly. ($\text{♩} = 40$)

Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: Ho - ly, Ho - ly,

rit.

I Tempo I. ($\text{♩} = 58$)

Ho-ly is the Lord of Hosts.

Harp.

* ♫. * ♫. *

a tempo.

rit.

* ♫. *

Nº 11a "Let the Heavens Rejoice."

*Chorus for a Double Choir.*Allegro maestoso. ($\text{♩} = 120$.)

Piano.

The sheet music consists of six staves of musical notation for piano and double choir. The top staff is for the piano, marked with dynamic 'f' and 'p'. The subsequent five staves are for the double choir, each marked with 'R. A.' and an asterisk (*). The music features various rhythmic patterns, including eighth and sixteenth notes, and harmonic changes indicated by key signatures and sharps. The piano part includes bass and treble clef staves, while the choir parts are represented by single staves.

Soprano.

Alto.

Tenor.

Bass.

CHORUS I.

A

Let the heav'ns re - joice, let the

Let the heav'ns re - joice, let the

Let the heav'ns re - joice,

Let the heav'ns re - joice,

CHORUS II.

Soprano.

Alto.

Tenor.

Bass.

Piano.

A

And let the earth be

And let the earth be

Drums. *

heav'ns re - joice, re - joice, re -

heav'ns re - joice, re - joice, re -

let the heav'ns re - joice,

glad, the heav'ns re - joice, let the heav'ns,

glad, the heav'ns re - joice, let the heav'ns,

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joice, re - joice, and let the earth be
 joice, re - joice, and let the earth, the earth be
 and let the earth be
 let the heav'ns re - joice, and let the earth be
 let the heav'ns re - joice, and let the earth be
 re - joice, and let the earth, be
 glad. let the
 glad. let the
 glad, let the heav'ns be glad,
 glad, let the
 glad, let the heav'ns re - joice, re - joice,
 glad, let the heav'ns rejoice, and let the earth be glad,
 glad, the heav'ns, the heav'ns re - joice,

heav'n's re - joice, and let the earth be glad, let the
 heav'n's re - joice, the heav'n's re - joice, *f*
 heav'n's re - joice, the heav'n's re - joice, let the
 re - joice, let the heav'n's re - joice,
 let the heav'n's re - joice,

bd

earth be glad, re - joice, and let the earth be
 earth be glad, re - joice, and let the earth be
 let the heav'n's re - joice, and let the earth be
 let the heav'n's re - joice, and let the earth be

B

glad,
glad,
glad,
glad,
glad,
let the sea
let the sea
let the sea
let the sea
make a
make a
make a
make a noise, and all that there-in is,
make a noise, and all that there-in is,
noise, and all that there-in is,
noise, and all that there-in is,

sea make a noise, and all that there-in
 sea make a noise, and all that there-in

let the sea make a noise, and all that there-in
 let the sea make a noise, and all that there-in

R.H.

is, let thesea make a noise, and
 is, let the sea make a noise, and

is, let the sea make a noise, and
 is, let the sea make a noise, and

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all that there - in is, and all that there - in
all that there - in is, and all that there - in
all that there - in is, and all that there - in
all that there - in is, and all that there - in

cresc.

is, and all that there - in is, the sea, and

cresc.

is, and all that there - in is, the sea, and

cresc.

is, and all that there - in is, the sea, and

cresc.

is, and all that there - in is, the sea, and

cresc.

ff.

all that there - in is.

ff.

all that there - in is.

ff.

all that there-in is: Let the heav'n's re - joice, and let the

ff.

all that there - in is.

ff.

all that there - in is:

ff.

all that there-in is: Let the heav'n's re - joice, and let the

Both Choris.

Let the heav'n's re - joice, and let the earth, let the earth be -

earth, let the earth be - glad, let the heav'n's re-joice, and let the earth be

Let the heav'ns re - joice, and let the earth, let the earth be
 glad, let the heav'ns re - joice, and the earth be glad, let the earth be
 glad, the earth be glad, and let the earth, let the earth be

let the heav'ns re - joice, and let the earth, let the earth be
 glad, let the heav'ns re - joice, the heav'ns re -
 glad, let the heav'ns re - joice, and let the earth, let the earth be
 glad, let the heav'ns re - joice, the heav'ns re -

glad, let the heav'ns re - joice, let the earth be glad,
 joice, let the heav'ns re - joice,
 glad, let the heav'ns re - joice, let the heav'ns re -
 joice, let the heav'ns, let the heav'ns re - joice, let the

mf

let the heav'ns re - joice, and let the
 joice, the heav'ns re - joice, and let the earth, the earth be
 heav'ns re - joice, let the earth be

let the heav'ns re - joice, and let the earth, and let the earth, the
 earth be glad, and let the earth be glad, the earth, the earth
 glad,
 glad, let the heav'ns re - joice, and let the
 earth be glad,

be glad, let the heav'ns re - joice, and let the earth, let the earth be
 let the heav'ns re - joice,
 earth be glad, let the heav'ns re - joice, the heav'ns re -

let the
glad, let the heav'ns re - joice, the heav'ns, let the heav'ns re -
let the heav'ns re - joice and let the earth, the earth be glad, the
joice, let the heav'ns re - joice, re - joice, the heav'ns re - joice,

D f
heav'ns, the heav'ns re - joice, let the heav'ns re -
joice, and let the earth, the earth be glad,
earth be glad, the earth be glad, let the heav'ns re -

D
joice, let the heav'ns re - joice, let the earth be glad, let the heav'ns re - joice, and
let the heav'ns let the
joice, let the heav'ns re - joice re - joice, let the heav'ns re - joice, and let the
let the earth be glad, let the earth be glad, and let the

let the earth be glad,
 heav'n's rejoice, let the heav'n's rejoice, and let the
 earth, and let the earth, the earth be glad, let the heav'n's re -
 earth be glad, let the heav'n's rejoice, and let the heav'n's re -
 glad, *ff*
 let the earth be and the earth, and let the earth be glad, let the heav'n's and
 earth, be glad, *ff* let the earth be glad, and
 glad,
 rejoice, the heav'n's rejoice, and the earth, and let the earth be glad, let the heav'n's and
 earth, the earth be glad, and let the earth be glad, and
 let the earth be glad, and let the earth be glad, and let the
 let the earth be glad,
 let the earth be glad, and let the earth be glad, and let the
 let the heav'n's,

E

heav'n re - joice, let the heav'n sand let the
 heav'n re - joice, and let the
 heav'n re - joice, let the heav'ns, let the heav'n re - joice,
 heav'n re - joice, and let, let the heav'n re -

E

earth be glad, the
 earth, let the heav'n re - joice, let the earth be
 let the earth be glad, let the heav'n re - joice,
 joice, and let the

rall.

ff *a tempo.*
 earth be glad, let the
rall. ff *a tempo.*
 glad, let the earth be glad, ff *a tempo.*
rall. ff *a tempo.*
 let the earth be glad, be glad, let the
rall. ff *a tempo.*
 earth be glad,

rall.

ff *a tempo.*

heav'n's re - joice, — and let the earth,
 heav'n's re - joice, — and let the earth,
 heav'n's re - joice, — and let the earth,
 let the heav'n's re - joice, — and let the earth,

rall. *a tempo.*
 — and let the earth be glad.
 — and let the earth be glad.
f a tempo.

R.D. * R.D. *

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Nº 11b "To the Lord our God."

Air, (Tenor.)

Andante religioso

Voice. *mf* To the Lord our

Piano. *mf* dim. rall. *u tempo.*

God, to our God be-long mer-cies and for-

give-ness-es, to our God be-long mer-cies and for-

give-ness-es, to our God be-long mer-cies

cresc.

For like as a fa - ther pit - i - eth his
dim. *mf*

children, e - ven so is the Lord merci - ful to them that fear Him:

For like as a fa - ther pit - i - eth his
mf

children, e - ven so is the Lord merci - ful to them that fear Him,

mer - ci - ful to them that fear Him, to them _____ that fear _____
mf

a tempo.

Him, to them, to them that fear— Him.
is merciful

To the Lord our God, to our
God belong mercies, and for - give-nesses, and for - give-nesses,
To our God be-long mer-cies, and for -

give - ness - es, and for - give - ness - es. *rall.* *a tempo.*

rit. *dim.* *a tempo.* *mf*

rall. *dim.* *a tempo.*

Nº 12a "Come, ye Blessed."

Air, (Contralto.)

Voice. *ad lib.* Then shall the king say, Come, come. Come, ye
Piano. *ad lib.* *Plegato.*

Andantino. ($\text{♩} = 66$)

bless-ed, ye bless-ed of My Fa-ther, in -

her-it the king-dom, in-her-it the

king-dom pre-par'd for you, for you

from the foun-da-tion, the foun -

da - tion of the world, in - her - - it the

king - dom, in - her - - it the king - dom, pre -

rall.
par'd for you, before the foun - da - tion of the
rall.

a tempo.
world, in - her - - it the king - dom, in -
a tempo.

her - - it the king - dom, pre - par'd for
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*rall.***B** Più mosso. ($\text{♩} = 112$.)

you— before the foun - da - tion of the world.

Yea, it

rall.

is your Fa - ther's good pleas-ure

to

give, to give you the king-dom, the king - dom pre -

pard, pre-pard for you: come,

come,

*p**mf rall.*

come, come,

*rall.**cresc.*

C Tempo I.

dim.

Come, ye bless-ed, ye bless-ed of my

dim.

Fa-ther, in - her - it the king - dom, the kingdom prepar'd for

you, come, ye bless-ed, come, ye bless-ed, in - her-it the kingdom pre-

colla voce.

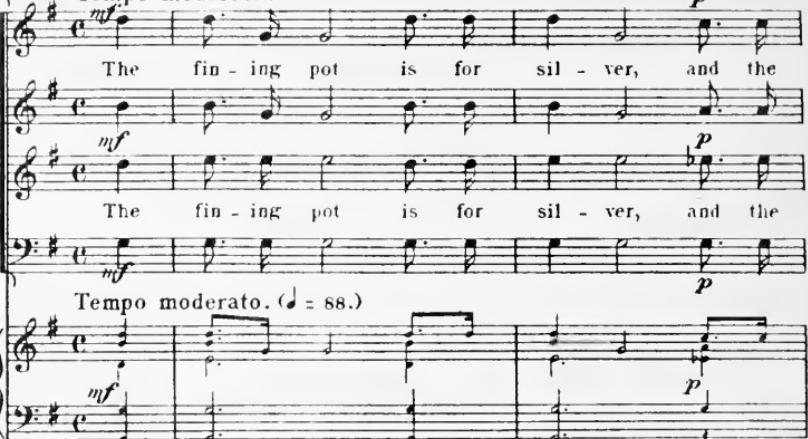
pard-for you from the foun - da-tion of the world.

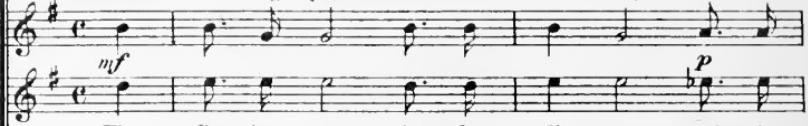
colla voce. *a tempo.* *legato.*

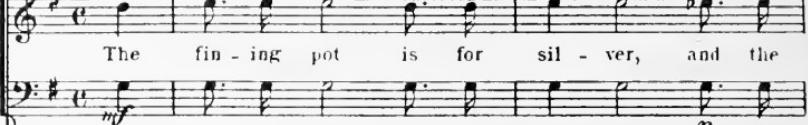
rall.

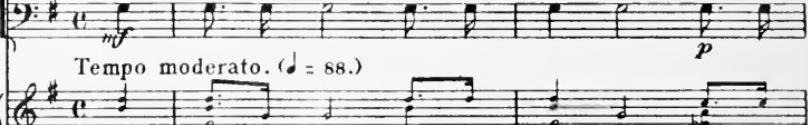
N^o 12^b "The fining pot is for silver!"
Semi-Chorus. (Unaccompanied.)

Tempo moderato.

Soprano. 

Alto. 

Tenor. 

Bass. 

Piano. 

Tempo moderato. (♩ = 88.)





A musical score for four voices (SATB) in G major, featuring three staves of music with lyrics. The lyrics are: "Lord tri-eth the hearts, the Lord, the Lord tri-eth, tri - eth the dim." The third staff concludes with "dim." above the notes. The fourth staff begins with "the Lord, tri - eth, tri - eth the". The score includes dynamic markings such as "dim." and "f".

cresc.

hearts. The fin-ing pot is for sil-ver, the fur-nace for

cresc.

The fin-ing pot is for sil-ver, the fur-nace for

cresc.

hearts. The fin - - ing for sil - ver, the fur - nace for

cresc.

A musical score for a four-part choir (SATB) and piano. The score consists of five staves. The top two staves are soprano, the third is alto, the fourth is tenor, and the fifth is bass. The key signature is one sharp (F#). The tempo is marked as 'rall.' followed by 'f a tempo'. The lyrics 'gold, The fin-ing pot is for sil-ver, and the fur-nace for' are repeated three times across the staves. The piano part is present in the bottom staff.

p

gold; but the Lord, but the Lord tri - eth the

p

gold; but God the Lord tri - eth the

p

gold; but God the Lord tri - eth the

p

dim.e rall.

hearts, but the Lord, but the Lord tri - eth the hearts.

pp

dim.e rall.

hearts, but God the Lord tri - eth the hearts.

pp

dim.e rall.

hearts, but God the Lord tri - eth the hearts.

pp

dim.e rall.

Nº 13. "These are they which came?"

*Air, (Soprano.)**Ad lib.*

Voice.

These are they, these are they which came out of great trib - u - lation,

Piano.

*Ad lib.**rit.**Andantino. (♩ = 60.)**a tempo.*

these are they— which came out of great trib - u - lation,

*a tempo.**>rit.**a tempo.*

these are they which came out of great

trib - u - lation,

*rit.**a tempo.*

and have wash'd, have wash'd their

robes, and make them white in the blood of the

A

Lamb, and have wash'd their robes;

these, these are they, therefore,

are they before the throne of God, and serve Him day and night in His

Tem - ple.

And they shall shine as the

bright - ness of the firm - a - ment,

and as the stars, the

B

stars for ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for

ev - er and ev - er, for ev - er and ev - er, they shall

sostenuto.

shine for ev - er, shine for

rit. a tempo. rit. C Tempo I.

ev - er. These are they which

rit. a tempo. rit.

came out of great trib - u - la - tion, these are they which
rit. *a tempo.*
 came out of great trib - u - la - tion, *rit.* *a tempo.*
 and have wash'd, have wash'd their robes, and made them
a tempo.
 white in the blood of the Lamb, these are
p
 they, these are they!
pp rit. *pp rit.* *a tempo.* *R.H.*

No. 14. "They shall hunger no more!"

*Duet.**Allegretto.*

Soprano.

They shall hun - ger no more, shall hun - ger no
 They shall hun - ger no more, shall hun - ger no
legato

more, shall hun - ger no more, nei - - - ther
 more, shall hun - ger no more, nei - - - ther

thirst, nei - ther shall the - sun light on them, an - y -
 thirst, nei - ther shall the - sun light on them, an - y -

more, nor an - y heat, nor an - y
 more, nor an - y heat, nor an - y

rall.

B a tempo.

heat, nor an - y heat.
heat, nor an - y heat.

rall.

B
u tempo.

And He that sit - teth
And He that sit - teth on the throne shall
on the throne,

dwell a-mong them, shall dwell a-mong them,
shall dwell a-mong them, shall

And He that sit - teth on the throne,
dwell a-mong them, shall

shall dwell a-mong them,
dwell, shall dwell a - mong them, shall

shall dwell a-mong them, And
dwell a-mong them, shall dwell a-mong them,

He that sit - teth on the throne *rall.*
shall dwell, shall dwell a -

C *a tempo.*
They shall hun - ger no more,- they shall hun - ger no
mong them. *a tempo.*

more,

They shall hun - ger no more, they shall hun - ger no

nei - ther shall they thirst, shall they thirst an - y
more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall they thirst an - y
rall.

more, nei - ther shall they thirst an - y
rall.

more, nei - ther shall they thirst an - y
rall.

more.

more.

u tempo.

Nº 15. { "List! the cherubic host!" *Quartet and Chorus.*
 { "I heard the voice of harpers!" *Bass Solo.*

Moderato con grazia. (♩ = 120.)

Piano.

The piano part consists of four staves of music. The first staff has a treble clef, a key signature of two flats, and a tempo of♩ = 120. It features eighth-note patterns with dynamic markings *p*, *cresc.*, *dim.*, and *f*. The second staff has a bass clef, a key signature of one flat, and includes dynamic markings *Ld.*, ***, *Ld.*, ***, *Ld.*, and ***. The third staff has a treble clef, a key signature of one flat, and includes dynamic markings ***, *Ld.*, ***, *Ld.*, ***, *Ld.*, and ***. The fourth staff has a bass clef, a key signature of one flat, and includes dynamic markings ***, *Ld.*, ***, *Ld.*, ***, *Ld.*, and ***.

A Quartet.

SOPRANO I.

SOPRANO II.

p
List! the cher - u - bic host, in

CONTRALTO I.

p
List! the cher - u - bic host, in

CONTRALTO II.

p
List! the cher - u - bic host, in

+ Female voices only.

cresc.

thou - sand choirs, Touch their im-mor-tal harps of
 thou - sand choirs, Touch their im-mor-tal harps of
 cresc.

L. ad.

gold - en wires, With those just spir - its that
 gold - en wires, With those just spir - its that
 f

wear vic-to-rious palms, Sing - ing ev - er - last - ing-ly de -
 wear vic-to-rious palms, Sing - ing ev - er - last - ing-ly de -
 mf

rit. e dim. a tempo.

vout, de-vout and Ho - ly psalms.

rit. e dim. a tempo.

vout, de-vout and Ho - ly psalms.

rit. a tempo.
dim.

B p. ♫. ♫. ♫.

* ♫. * ♫. *

♩. ♫. ♫. ♫.

* ♫. * ♫. *

cresc. ♫. ♫. ♫.

* ♫. * ♫. *

dim. ♫. ♫. ♫.

* ♫. * ♫. *

10696 ♫.

Chorus.

SOPRANO I.

C p

SOPRANO II.

List! the cher-u-bic host, in

CONTRALTO I.

p

CONTRALTO II.

List! the cher-u-bic host, in

R. ad.

mf

cresc.

thou - sand choirs

Touch their im-mor-tal harps of

mf

cresc.

thou - sand choirs

Touch their im-mor-tal harps of

mf

cresc.

cresc.

gold - en wires,

With those just spir - its that

p

f

gold - en wires,

With those just spir - its that

p

f

mf

wear vic-tori-ous palms, Sing - ing ev- er - last - ing-ly de -

wear vic-tori-ous palms, Sing - ing ev- er - last - ing-ly de -

mf

vout, de-vout and Ho - ly psalms.

rit.e dim. *a tempo.*

vout, de-vout and Ho - ly psalms.

rit.e dim. *a tempo.*

vout, de-vout and Ho - ly psalms.

mf *a tempo.*

rit.e dim.

Bass Solo.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sang —

as it were a new song, before the throne, be-fore the

throne, And no man could learn that song,

but

CIPSC. *dim.* *rall.* they, but they which were re - deemed,

E a tempo.

— they which were re - deemed.

Soprano Solo.

Bass Solo.

I heard the voice _____ of harp-ers,

List! the cher-u-bic host, list! the cher-u-bic host touch

SOPRANO I.

List! the cher-u-bic host, list! the cher-u-bic host touch

SOPRANO II.

List! the cher-u-bic host, list! the cher-u-bic host touch

CONTRALTO.

List! the cher-u-bic host, list! the cher-u-bic host touch

CONTRALTO.

their harps, their harps of gold-en

harp - - ing with their harps,

their im-mor-tal harps of gold-en wires,

their im-mor-tal harps of gold-en wires,

wires, — touch

I heard the voice — of harpers,

List! the cher-u-bic host, list! the cher-u-bic host touch

List! the cher-u-bic host, list! the cher-u-bic host touch

F

rall. a tempo. *mf* rall.

their im-mor-tal harps of gold-en wires, of gold - en

f. *dim.* *rall.* *a tempo.* *mf* *rall.*

harp - ing with their harps, of harp - ers -

rall. a tempo. *p* rall.

their im-mor-tal harps of gold-en wires, their harps of gold - en

rall. a tempo. *p* rall.

their im-mor-tal harps of gold-en wires, their harps, their

rall. a tempo. *p* rall.

F

*a tempo.***p** *rall.**a tempo.*

wires, of gold - en wires.

a tempo. **p** *rall.* *a tempo.*

harp - ing, harp - ing with their

harps.

a tempo. **pp** *rall.* *a tempo.*

wires, of gold - en, gold - en wires.

a tempo. **pp** *rall.* *a tempo.*

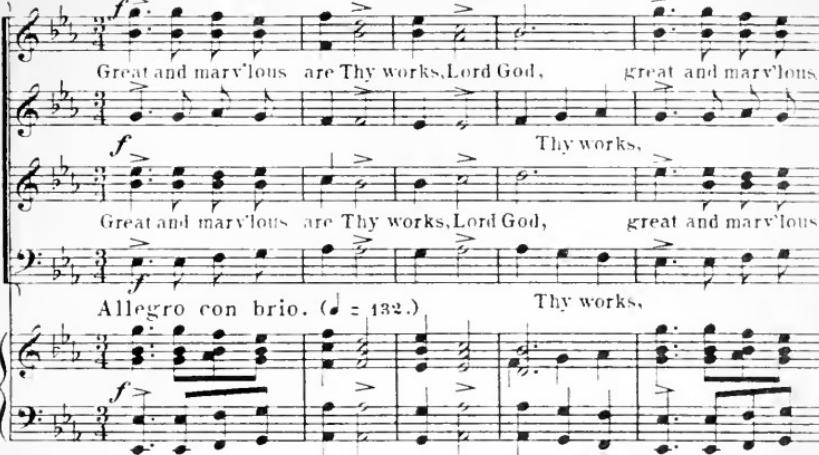
wires, of gold - en wires.

a tempo. **pp** *rall.* *a tempo.**a tempo.* *rall.* *a tempo.*

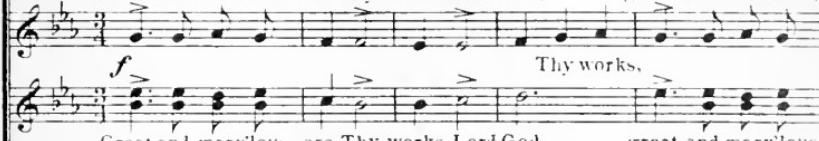
The musical score for orchestra and piano on page 88, system 4, includes six staves. The top three staves represent the string section (Violins I & II, Violas, Cellos) in common time with a key signature of one flat. The bottom three staves represent the woodwind section (Flute, Clarinet, Bassoon). The piano part is located at the very bottom. The score contains various musical markings: dynamic levels (p, pp), performance techniques (rall.), and tempo indications (a tempo, u tempo). The notation consists primarily of eighth-note patterns. The overall style is characteristic of late 19th-century symphonic writing.

Chorus.

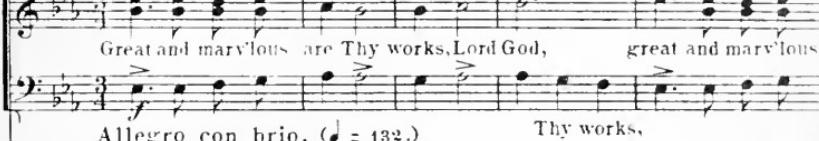
Allegro con brio.

Soprano. 

Great and marvellous are Thy works, Lord God, great and marvellous

Alto. 

Thy works,

Tenor. 

Great and marvellous are Thy works, Lord God, great and marvellous

Bass. 

Thy works,

Piano. 

Allegro con brio. (♩ = 132.)



are Thy works, Lord God, mar-vlous are Thy works, Al -

Lord God,

are Thy works, Lord God, mar-vlous are Thy works, Al -

Lord God,



might - y God, Thy works, Al - might - y God, mar-vlous are Thy

might - y God, Thy works, Al - might - y God, mar-vlous are Thy

Al - might - y God, are Thy

A

works, mar-vlous are Thy works, just and true are Thy ways, Thou King of

works, mar-vlous are Thy works, just and true are Thy ways, Thou King of

are Thy

saints, mar-vlous are Thy works, mar-vlous are Thy works, just and

saints, mar-vlous are Thy works, mar-vlous are Thy works, just and

are Thy works, are Thy

B

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

B

Great and mar-vlous are Thy works, Lord God,

Lord God,

Great and mar-vlous are Thy works, Lord God,

Lord God,

great and mar-vlous are Thy works, Lord God, mar-vlous are Thy

Lord God,

great and mar-vlous are Thy works, Lord God, mar-vlous are Thy

Lord God,

works, Al - might - y God, Thy works, Al - might - y God,

works, Al - might - y God, Thy works, Al - might - y God,

Thy works, Thy works, Lord God, A-men, Alle-

C

A - men, Al - le - lu - ia, A -

In - ia, A - men, A - men, A - men, A - men, A - men,

A - men, Al - le - lu - ia, A - men

- men, A - men, Al - le - lu - ia, A - men, A -

Al - le - lu - ia, Al - le - lu - ia, A - men, A -

A - men, Al - le - lu - ia, A - men, A -

A - men, A - men, A - men, A -

A - men, A - men, A - men, A -

A - men, A - men, Al - le - lu - ia; A - men, A - men,

Cresc.

men, A - men, A - men,

men, *cresc.* A - men, A - men, A -

A - men, A - men, A -

cresc. A - men, A - men, A -

f

Al - le - lu - ia, A - men, A-men, A - men,

Al - le - lu - ia, A - men, A - men, A -

men, Al - le - lu - ia, A - men, A -

men, A - men, Al - le - lu - ia, A - men, A -

A - men, Al - le - lu - ia, A - men, A - men, >

men, Al - le - lu - ia, A - men, A - men, A -

- men, A - men, A - men, A -

A - - - men, Al - le - lu - ia, A - - men, A -
 - - - - - men, Al - - - lu - ia, A - - - - -
 men, Al - le - lu - ia, A - - men,
 men, Al - le - lu - ia, A - - men,

men, A - - - men, A - - - men, A - - - men,
 men, A - - men, A - - men, A - - - men, A - - - men,
 men, A - - - men,

A - men, A - men, Al - le - lu - ia, A -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu -
 A - men, A - men, Al - le - lu - ia, A -

men, A - men, Al - le - lu - ia, A - men, A - men,
 ia, A - men, Al - le - lu - ia, A - men, A - men,
 ia, A - men, Al - le - lu - ia, A - men, A - men, A - men, Al -
 men, A - men, Al - le - lu - ia, A - men, A - men, D
 men,

A-men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men,
 A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,
 lu - ia, A - men, A - men, Al - le - lu - ia, A - men, Al -
 men, A - men, A - men, A - men, Al - le - lu - ia, A -
 men,

A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A - men.
 A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, A - men,
 lu - ia, A - men, A - men, A - men, A - men.
 men, A - men, A - men, A - men, A - men, E
 Tpts.

Solo Voices. (Unaccompanied.)

To Thee all An-gels cry a - loud, Mar - vel-lous are Thy

Mar - vel-lous are Thy

works, Lord God, The Heavens, and all the Pow'rs there - in. Mar - vel-lous

works, Lord God, Mar - vel-lous

are Thy works, Lord God, To Thee Cher-u - him and Se - raph - im.

are Thy works, Lord God,

Mar-vellous are Thy works, Lord God, Con - tin-u-al - ly do cry.—

Mar-vellous are Thy works, Lord God,

Mar-vellous are Thy works.

Holy, Holy, Holy

Mar-vellous are Thy works,

Holy

Tpts.

rall.

Lord of Hosts, Holy, Holy, Holy is the Lord of rall.

rall.

Lord of Hosts, Holy, Holy, Holy is the Lord of rall.

G Tempo I.

Hosts.

Be-fore the moun-tains were brought

Be-fore the moun-tains were brought

Hosts.

G Tempo I.

*p**cresc.*

forth or the earth or world were made,

Thou art from ev-er-

forth or the earth or world were made,

Thou art from ev-er-

last - ing, Thou art from ev-er - last - ing. Great, great and marv-lous are Thy

last - ing, Thou art from ev-er - last - ing. Great, great and marv-lous are Thy

H

works, Lord God, great and marv'ous are Thy works, Lord God,
 God, Thy works, God, Lord God,
 works, Lord God, great and marv'ous are Thy works, Lord God,
 God, Thy works, God, Lord God,

mar-v'ous are Thy works, Al - might - y God, Thy works, Al - might - y
 mar-v'ous are Thy works, Al - might y God, Thy works, Al - might y

I
 God, A - men, Alle - lu - ia, Alle - lu - ia, A - men, A -
 men, Alle - lu - ia
 God, A - - men, A - men, A - men, Alle - lu ia, A -
 men, Alle - lu - ia, A - men, A - men, Alle - lu - ia
 God, A - men, A - - men, A - men, A - men, Alle - lu - ia,
I

men, A - men, Alle - lu - ia, Alle - lu - ia, A - men, A -

men, A - men, A - men, A - men, A - men, Alle - lu - ia, A -

A - men, Alle - lu - ia, A - men, A - men, A - men, A -

A - men, A -

men. A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

men, A - men, A - men.

ff

trem.

Rd.

No. 6. "Eye hath not seen."

*Air, (Mezzo-Soprano.)*Largo religioso. ($\text{♩} = 40$)

Voice.

Sheet music for the Largo religioso section. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment features a sustained bass note with a 'Reed' texture, indicated by a woodwind-like sound icon. The dynamic for the piano part is 'rall.'

Piano.

Andantino religioso. ($\text{♩} = 60$)

Eye hath not seen, ear hath not heard, nei-ther have

Sheet music for the Andantino religioso section. The vocal line continues with eighth and sixteenth-note patterns. The piano accompaniment provides harmonic support with sustained chords and rhythmic patterns. The vocal line concludes with the phrase 'nei-ther have'.

en - terd in - to the heart of man the things which God, . which

Sheet music for the Andantino religioso section. The vocal line begins with 'en - terd' and continues with 'in - to the heart of man'. The piano accompaniment maintains its harmonic and rhythmic patterns.

God hath pre - pard for them that love Him, for them that

Sheet music for the Andantino religioso section. The vocal line continues with 'God hath pre - pard' and 'for them that'. The piano accompaniment provides harmonic support.

love Him, the things which God hath pre - pard, pre-

Sheet music for the Andantino religioso section. The vocal line concludes with 'love Him, the things which God hath pre - pard, pre-'. The piano accompaniment provides harmonic support.

Più mosso. (♩ = 88.)

pard for them that love Him.

For

He hath pre - pard— for them— a cit - y, whose

build - er and Mak - er is God, He hath pre-

pard— pre - pard— for them a cit - y, whose

Tempo I.

build - er and Mak - er is God. Eye hath not seen,

rall.

hath not seen the things pre-pard for them that love Him.

Tempo II.

There re - main - eth, there-fore, a rest For the

peo-ple, the peo-ple of God; there-fore, fear, there-fore,

R. ad.

fear lest an-y come short of it; there-fore,

fear, _____ there - fore, fear, _____ lest any come short of
 it, lest any come short, come short of it. Eye hath not
 seen, ear hath not heard, nei - ther have en - ter'd
 in - to the heart of man the things which God hath pre-
 pard, pre - pard for them that love Him.

Tempo I.

rit.

rit.

rall.

rall.

pp

